



# m'M

**Sunday November 20, 2016**

**ESPRIT  
ORCHESTRA**

**Alex Pauk, Founding Music  
Director & Conductor**

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## MUSIC DIRECTOR'S MESSAGE

The pieces on tonight's concert reveal the strikingly different, individualistic voices of the composers that created them.

Discovering these voices and finding ways to combine them on interesting concerts is one of the great joys and rewards of being Music Director of Esprit. In fact, this is the very reason why I started the orchestra in the first place.

The idea of love as suggested by the title of Phillippe's work, for me, extends to my love of putting together concerts like the one you'll hear this evening. It has the freshness of the youthful Zosha's *Alba*, a work we've played before, the distinctly varied intellectual, sensual and emotional modes of music by Philippe and Marc-André and the enveloping sense of mystery, awe and spirituality of George's ritualistic landscape. The program is also intriguing from the perspective of reflecting just how strongly personal concepts of composing have evolved in Europe and North America.

*m'M* indeed!

Yours sincerely,

A handwritten signature in cursive script, reading "Alex Pauk". The signature is fluid and elegant, with a large initial 'A' and a stylized 'P'.

Alex Pauk, C.M.

Founding Music Director and Conductor

***m'M***

## ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

JOSEPH JOHNSON, Cello Soloist

Sunday November 20, 2016 | Koerner Hall

**7:15pm**

**Pre-Concert Talk**

Hosted by Alexina Louie

**8:00pm**

**Concert**

### PROGRAMME

**George Crumb**  
(U.S.A)

***A Haunted Landscape\**** (1984)

**Marc-André Dalbavie**  
(France)

***Concerto for Cello and Orchestra\****  
(2013)

*Fantasie I*

*Fantasie II*

*Fantasie III*

*Fantasie IV*

*Fantasie V*

*Fantasie VI*

### INTERMISSION

**Zosha Di Castri**  
(Canada)

***Alba*** (2011)

**Philippe Leroux**  
(Canada/France)

***m'M*** (2003)

\*Canadian Premiere

# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

## VIOLIN I

Stephen Sitarski,  
*concertmaster\**

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DAVID NOVAK

Parmela Attariwala  
Corey Gemmell  
Anne Armstrong  
Joanna Zabrowarna  
Elizabeth Johnston  
Jayne Maddison  
Sheila Jaffé  
Renee London  
Christine Chesebrough

## VIOLIN II

Bethany Bergman\*  
Hiroko Kagawa  
Louise Pauls  
Michael Sproule  
Janet Horne Cozens  
Erica Beston  
Marianne Urke  
Laurel Mascarenhas  
Katherine Unrau  
Kenin McKay

## VIOLA

Douglas Perry\*  
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Rhyll Peel

Katherine Rapoport  
Nicholaos Papadakis  
Anthony Rapoport  
Carolyn Blackwell  
Jeewon Kim

## CELLO

Marianne Pack\*  
Mary-Katherine Finch  
Bryan Holt  
Jill Vitols  
Andrew McIntosh  
Naomi Barron  
Amahl Arulanandam

## BASS

Tom Hazlitt\*  
Natalie Kemerer  
Calum MacLeod  
Jesse Dietschi

## FLUTE

Douglas Stewart\*  
Leslie Newman  
Maria Pelletier, *piccolo*

## OBOE

Clare Scholtz\*  
Jasper Hitchcock,  
*english horn*  
Adam Weinmann

## CLARINET

Colleen Cook\*  
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Richard Thomson,  
*e-flat clarinet, bass clarinet*  
Michele Verheul

## BASSOON

Gerald Robinson\*  
William Cannaway,  
*contrabassoon*  
Elizabeth Gowen

## HORN

Christine Passmore\*  
Diane Doig  
Bardhyl Gjevori  
Linda Bronicheski

## TRUMPET

Robert Venables\*  
Anita McAlister  
Michelle Wylie  
Valerie Cowie

*\*Denotes Principal Player*

## TROMBONE

David Archer\*  
David Pell  
Ian Cowie, *bass trombone*

## TUBA

Sasha Johnson

## PIANO

Stephen Clarke, *celeste*

## HARP

Erica Goodman\*  
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Sanya Eng

## PERCUSSION

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University Settlement Music School



# ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23<sup>rd</sup>, 2015. Through founding Esprit Orchestra in 1983 and devoting the organization to new music, Pauk revitalized orchestral life for composers across Canada. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, performing arts videos and DVDs, outreach projects, national and international tours, and interdisciplinary arts and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble as well as dance and theatre companies. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Quebec Symphony Orchestra, Hannaford Street Silver Band, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Alex Pauk graduated from the University Of Toronto Faculty Of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

# STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys a varied career as a violinist and musician. He is Concertmaster of both the Hamilton Philharmonic Orchestra and Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company, the Winnipeg Symphony Orchestra, and was guest concertmaster and soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony), and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet, Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems). Stephen was awarded the Queen's Jubilee Medal, a nomination submitted by the National Youth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, as well as Toronto's Glenn Gould School at the Royal Conservatory of Music. He maintains an active private studio.



# JOSEPH JOHNSON

Cello Soloist

Joseph Johnson has been heard throughout the world as a soloist, chamber musician and educator. His festival appearances include performances in all classical genres at the American festivals of Santa Fe, Bach Dancing and Dynamite Society, Bard, Cactus Pear, Grand Teton, and Music in the Vineyards as well as the Pacific Music Festival in Sapporo, Japan, and the Virtuosi Festival in Brazil. Mr. Johnson recently celebrated the release of his album with pianist Victor Asuncion featuring Rachmaninoff and Shostakovich's Sonatas. He also completed a special recording project with the G. Schirmer Instrumental Library: *The Cello Collection*.

Principal cellist of the Toronto Symphony Orchestra since its 2009/2010 season, Mr. Johnson previously held the same position with the Milwaukee Symphony Orchestra. He also serves as principal cellist of the Santa Fe Opera, and during its 2008-2009 season, was acting principal cellist of the Honolulu Symphony Orchestra. Prior to his Milwaukee appointment, Joseph Johnson was a member of the Minnesota Orchestra cello section for eleven years, during which time he performed numerous chamber music works during the orchestra's Sommerfest, both as cellist and pianist. He was a founding member of both the Prospect Park Players and the Minneapolis Quartet, the latter of which was honoured with The McKnight Foundation Award in 2005. Mr. Johnson is also a founding member of the XIA Quartet.

A gifted and inspiring teacher, Mr. Johnson is Assistant Professor of Cello at the University of Toronto. He has conducted numerous master classes for a wide range of institutions and ensembles. A graduate of the Eastman School of Music, Mr. Johnson earned his master's degree from Northwestern University. Awards and honours include a performer's certificate from the Eastman School of Music and first prize from the American String Teachers Association National Solo Competition. Mr. Johnson performs on a magnificent Juan Guillami cello, crafted in 1747 in Barcelona.

## PROGRAM NOTES

### GEORGE CRUMB *A Haunted Landscape* (1984)

#### *Composer's Note:*

*A Haunted Landscape* is not programmatic in any sense. The title reflects my feelings that certain places on planet Earth are

imbued with an aura of mystery: I can vividly recall the "shock of recognition" I felt on seeing Andalusia for the first time after having been involved with the poetry of Garcia Lorca for many years. I felt a similar sense of déjà vu on visits to Jerusalem and to Delphos in Greece. Even in the West Virginia woods, one senses the ghosts of the vanished Indians. Places can inspire feelings of reverence or of brooding menace (like the deserted battlefields of ancient wars). Sometimes one feels an idyllic sense of time suspended. The contemplation of a landscape can induce complex psychological states, and perhaps music is an ideal medium for delineating the tiny, subtle nuances of emotion and sensibility that hover between the subliminal and the conscious.

The orchestra for *A Haunted Landscape* is of normal size except for the percussion section, which is enormous. Percussion includes such exoticisms as Cambodian angklungs (a kind of bamboo xylophone/wind chime), Japanese Kabuki blocks, a Brazilian cuica (a friction drum), Caribbean steel drums, and an Appalachian hammered dulcimer. The amplified piano is also treated as a percussion instrument with the playing occurring on the strings and crossbeams inside the instrument. The two harp players are sometimes asked to tap the sounding boards with their knuckles.

In addition, two solo double basses tune their low C strings down to B-flat and, by overlapping each other, sustain this pitch very softly throughout the work. I had imagined that this low B-flat (sixty cycles, the frequency of alternating current) was an immutable law of nature and represented a kind of "cosmic drone." But, alas, science defeats art. A chemist friend informed me that alternating current is arbitrarily determined by man, and that B-flat is not even international, much less intergalactic!

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### MARC-ANDRÉ DALBAVIE

#### *Concerto for Cello and Orchestra* (2013)

##### *Conductor's Note:*

Dalbavie's *Concerto for Cello and Orchestra*, commissioned by the Lucerne Symphony Orchestra, is in six movements the composer has called 'Fantasies', with the shortest of these, the fourth, being a mere six bars long - quite unusual for a piece 19 minutes in duration.

While the work calls for a full symphonic complement of instruments, the orchestration none-the-less has an overall sense of transparency. The fast movements have great

fluidity and often call for sections of the orchestra to play fast, tricky scale passages in unison with the solo cellist. Orchestral players also have to nimbly toss melodic or rhythmic gestures back and forth with the soloist in rapid succession.

The solo cello line sometimes completely blends into the orchestral texture while at other times soars above the orchestra or is in relief to the orchestra's activity but using the same gestural elements. These techniques result in a kind of filigree of intricate, flowing forms that are occasionally punctuated by crescendo chords or runs in the woodwinds and brass, or by short, emphatic orchestral chords that serve as harmonic underpinning.

In contrast to the rippling flurries of the fast movements, the slow movements have a delicate, sensuous interplay between the soloist and sparse combinations or orchestral players. The cadenza passages, where the soloist plays alone, rather than being showy or exuberant as is the norm, are beautifully simple and calm in nature. All in all, the work continuously

presents the listener with surprising turns of phrase and activity, moving from intimate moments to immensely powerful ones with the greatest ease.

## **ZOSHA DI CASTRI**

### ***Alba* (2011)**

#### *Composer's Note:*

*Alba* represents an orchestral reflection on the idea of dawn. Often poetry and images depicting the break of day evoke a spring atmosphere. Dew on the grass, bird calls, a fresh sense of possibility. But what about dawn in the dead of winter?

Taking inspiration from the frozen landscapes of the prairies of Northern Alberta, I wanted this piece to explore an alternative atmosphere of the coming of day. I tried to capture the startling emptiness one feels stepping out into a cold morning, the air clutching you by the throat it is so crisp. Yet there is a majestic beauty in this stark quilted silence and stunning flatness.

The intrigue of dawn for me also extends to the notion of the moment something begins to appear or develop the instant of starting to

perceive or understand, and the gradual unfurling towards elated flashes of discovery. Here we stand on the quivering threshold between rest and wakefulness, dark and light, immobility and activity. But of course the light seeps through, even before it cuts the horizon. In a way, the anticipation leading up to the moment of reveal is in fact what *makes* the experience, more than the sight of the sun itself.

While writing this piece, my compositional obsessions lay in creating intricate musical textures and finding unusual timbres, all within a framework of clearly delineated directional gestures. To this end, I have made use of several extended playing techniques, employed various odd percussion instruments to expand the orchestral palette, and put into motion ascending and descending vectors of sound (i.e. glissandi, runs, etc).

Finally, *Alba* indirectly makes a nod to its historic roots, linking past dawns, from lyric poetry to troubadour aubades, to a modern, some might say "Canadian", interpretation of dawn.

**PHILIPPE LEROUX**  
***m'M* (2003)**

*Composer's Note:*

Composed in 2002/2003, *m'M* was commissioned by the French Ministry of Culture. The work is a concerto grosso, but unlike the baroque concerto grosso in which the concertino (a group of soloists) is comprised of only a few musicians, it is represented here by an ensemble of fifteen musicians in opposition to the rest of the orchestra (*ripieno*). In this work, each of the two groups of musicians represents a different way of perceiving and conceiving music. The sonic figures of the concertino emphasize a discursive aspect in the music, while the sound of the large group (*ripieno*) represents a continuum with its dominant sound material suggesting a more contemplative approach.

I have always been fascinated by the way in which sea tides overwhelm the sand and rocks on the shoreline, and by the vibratory phenomenon of waves on water. *m'M* evokes this sort of phenomenon. It is based on the constant ebb and flow between the figures

(types of ocean waves) played by the small ensemble, and the sound materials (sand, rocks that the waves come aground on or collide with) interpreted by the rest of the orchestra. The concertino figures stretch and become material, while the shoreline figures constrict and transform in shape. These transformations continue between small sonic forms and the textures of the overall flow of sound. When a figure changes scale – for example, if it slows down a lot – it achieves the status of material. In the process of condensing, it in turn gives rise to a new figure. Sometimes, it multiplies and spreads, like the ripples produced by a pebble thrown into water.

In my harmonic plan, I took as my model sounds of the piano (played in different ways), marimba, vibraphone and glockenspiel, taken from a piece called *M*. I had written *M* several years earlier for two pianos, two percussionists and electronics, for the Donaueschingen Festival in Germany. Long interpolations transport the listener from one resonance to another with noises or non-harmonic components sometimes emerging.

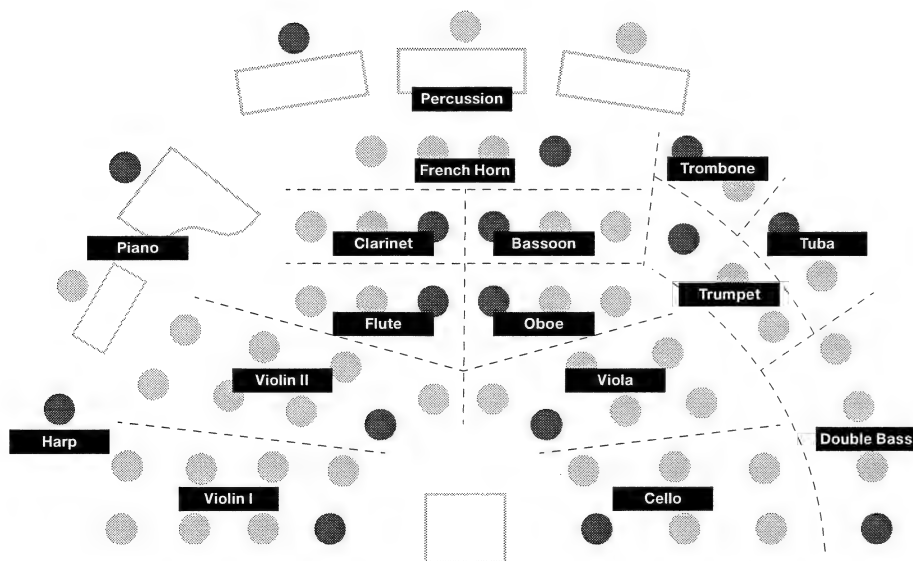
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**GEORGE CRUMB**

(b. 1929)

Crumb has been the recipient of numerous honors, awards and commissions, including: the 1968 Pulitzer Prize; the 1971 International Rostrum of Composers (UNESCO) Award; Fromm,

Guggenheim, Koussevitsky and Rockefeller Foundation Awards; and is a member of the American Academy and Institute of Arts and Letters. In 1995, Mr. Crumb became the 36th recipient of the MacDowell medal, an award named in honor of the American composer, which is awarded annually to a composer, writer, or visual artist who in the judgment of his/her peers has made an outstanding contribution to the nation's culture. He is internationally recognized as a composer and has traveled abroad extensively for the State Department and other organisations to Asia, Australia, and Europe. His music has received numerous performances both in the US and around the world and his orchestral works have been performed

by all major American orchestras.

Audience enthusiasm, critical acclaim, and colleagues' praise have been extensive for Crumb's works. The attributes most frequently cited are: an extraordinarily sensitive ear producing highly refined timbral nuances, a very powerful evocative sense, and a sureness and concision in realizing his musical intentions.

Biography Published by: Edition  
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**MARC-ANDRÉ DALBAVIE**

(b. 1961)

Marc-André Dalbavie is now one of the most frequently performed composers of his generation, having opened up contemporary music in numerous directions. He has received commissions from the most prestigious orchestras (Chicago Symphony, Cleveland Orchestra, Berlin Philharmonic, Philadelphia Orchestra, Royal Concertgebouw Orchestra of Amsterdam, Orchestre de Paris, BBC Symphony, Montreal Symphony, and Tokyo Philharmonic, as well as from musical institutions such as Carnegie Hall,

Suntory Hall in Tokyo, London's 'Proms' Festival, Aspen (Colorado) Music Festival, Marlboro (Vermont) Festival, Radio France's Présences Festival, and Cité de la Musique in Paris.

Starting from research on timbre and the phenomenon of sound, linked to electronics, he went on to produce a set of spatialized acoustic pieces. These create a spatial sensation in continuous transformation, within which the listener is immersed. Written especially for the halls and venues where they were to have their first performances, some of them are even in situ works and, as such, modify the framework of the traditional concert.

At the same time, the composer began work on the orchestra in order to explore full potentialities, from sound diffraction up to the symphonic bloc, gliding from one to the other via the principle of generalised morphing. This innovative context has enabled him to lift several modernist taboos, and he has thus reintegrated consonance and rhythmic beat, redeployed the genres of concerto or certain chamber music

combinations, given back its melodic fluidity to the voice, and rethought the question of text/music relations.

In October 2010, he conducted the premiere of his first opera, *Gesualdo*, on a libretto by Richard Millet at the Opernhaus in Zurich, directed by Patrice Caurier and Moshe Leiser. He also conducted his opera *Charlotte Salomon*, on a libretto by Barbara Honigmann and staged by Luc Bondy on July 28<sup>th</sup>, 2014 for the premiere in Salzburg Festival.

Biography Published by: Gérard Billaudot Éditeur

## **ZOSHA DI CASTRI** (b.1985)

Zosha Di Castri is a Canadian composer/pianist living in New York. Her work (which has been performed in Canada, the U.S., South America, and Europe) extends beyond purely concert music, including projects with electronics, sound arts, and collaborations with video and dance.

Most recently, she was commissioned by the National Arts Centre Orchestra of Canada to

compose *Dear Life*, a 25-minute multi-media work for orchestra, soprano, and recorded narrator, based on a short story by Alice Munro. Her evening-length new music theatre work, *Phonobellow* (co-written with David Adamcyk) was premiered by ICE in New York and Montreal in 2015. *Phonobellow* features five musicians, a large kinetic sound sculpture, electronics, and video in a reflection on the influence of photography and phonography on human perception.

Her orchestral compositions have been commissioned by the San Francisco Symphony, New World Symphony, and Esprit Orchestra, and have been featured by the Orchestre Symphonique de Montréal, Amazonas Philharmonic, Toronto Symphony Orchestra, and the Cabrillo Festival Orchestra among others. Zosha has made appearances with the Chicago Symphony, the L.A. Philharmonic, and the San Francisco Contemporary Music Players in their chamber music series and has worked with many leading new music groups including Talea Ensemble, Wet Ink, Ekmeles, the NEM,

and JACK Quartet. She was the recipient of the Jules Léger Prize for new chamber music for her work *Cortège* in 2012, and participated in Ircam's Manifeste Festival, writing an interactive electronic work for Thomas Hauert's dance company, ZOO.

Other recent projects include a solo for violinist Jennifer Koh, and a new string quartet for the Banff International String Quartet Competition. In the near future, Zosha will be writing a solo piano piece for Julia Den Boer, commissioned by the Yvar Mikhashoff Trust for New Music, and a new work for Yarn/Wire, commissioned by the Canada Council for the Arts. Zosha completed a Bachelors of Music in piano performance and composition at McGill University, and has a doctorate from Columbia University in composition. She is currently an Assistant Professor of Music at Columbia University.

Biography by: Composer

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## PHILIPPE LEROUX

(b. 1959)

In 1978, Philippe Leroux entered the Paris Conservatory (Conservatoire National Supérieur de Musique), studied with Ivo Malec, Claude Ballif, Pierre Schaeffer, and Guy Reibel, and obtained three first prizes. Meanwhile, he followed classes with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy, and Iannis Xenakis. In 1993, he was selected to enter the Villa Medici in Rome for two years, where he remained until 1995.

His compositional output includes symphonic, vocal, electronic, acousmatic, and chamber music. His works are the result of various commissioners, among them the French Ministry of Culture, Radio France Philharmonic Orchestra, Percussions de Strasbourg, Ensemble Intercontemporain, the Nouvel Ensemble Moderne de Montréal, Ensemble Ictus, Festival Musica, San Francisco Contemporary Music Players, and several other institutions of international standard.

His music is widely performed in various

European festivals and international orchestras. He has received many prizes and awards: the Prix Hervé Dugardin best contemporary musical creation Award 1996 for *(d')Aller*, SACEM Prize, André Caplet and Nadia and Lili Boulanger Prizes from the Academy of Fine Arts (Institut de France), Salabert Prize for his piece *Apocalypsis*, and Arthur Honegger Prize (Fondation de France) for his overall production.

In addition, Mr. Leroux writes articles on contemporary music, gives lectures and teaches composition at Berkeley University (California), Harvard, Grieg Academy (Bergen), Columbia University (New York), Royal Conservatory of Copenhagen, University of Toronto, Fondation Royaumont, IRCAM, American Conservatoire at Fontainebleau, Paris and Lyon Conservatoires Nationaux Supérieurs, Domaine Forget (Québec), and Georgia Institute of Technology at Atlanta.

He has been Associate Professor in composition at McGill University since September, 2011.

Biography Published by: Gérard Billaudot Éditeur

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Alex Pauk	Music Director & Conductor
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Young Associates	Bookkeeping

## SPECIAL THANKS

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## UPCOMING CONCERTS

# Accelerando

Sunday February 12, 2017

José Evangelista – *Accelerando*

Analia Llugdar – New Work\*\*

Conlon Nancarrow – *Piece #2 for Small Orchestra\**

John Rea – New Work\*\*\*

Adam Scime – New Work\*\*

Alex Pauk – conductor

\* Canadian Premiere

\*\* World Premiere – Commissioned with generous support from The Koerner Foundation

\*\*\* World Premiere – Commissioned in collaboration with the Toronto Symphony Orchestra

Concert Sponsor:

**The Max Clarkson Family Foundation**

# Overdrive

Sunday April 2, 2017

Thomas Adès – *Violin Concerto – Concentric Paths\**

Arthur Honegger – *Pacific 231\**

Alexander Mosolov – *The Iron Foundry*

John Adams – *Short Ride in a Fast Machine*

Chris Paul Harman – *Blur*

Alex Pauk – conductor

Véronique Mathieu – violin

\*Canadian Premiere

**Esprit Orchestra gratefully  
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